* DAILY MAGAZINE PAGES FOR EVERYBODY *

THE BEST Photoplay Department in WASHINGTON

Griffith, "The Belasco! of the Screen," Talks About Projection

HILE ordinarily jealous of their own interests and keen to the merits of their own performers only, here is hardly a producer of photoplays in the country but will agree to the statement that the film owes more to David W. Griffith than to any one person connected with the business. And while Griffith is a name that means much to manufacturers and exhibitors alike, it is probable that not one out of fifty patrons of the theater ever heard of Yet it was Griffith who has done more than any individual to make the moving picture plays a work of art, who has raised the film from a freak to an honest delineation of life. Many of the great stars of the screen owe their start in the business to Griffith and their success in his painstaking instruction. Mary Pickford, Arthur Johnson, King Baggott, Owen Moore, Henry King Gaggott, Owen Moore, Henry Walthall, Alice Joyce, Dorothy and Lillian Gish, Kathlyn Williamsthese are only a few of the names he has been instrumental in making famous throughout the country.

He is known to photoplay men as the David Belasco of the film bustness and no less authority than Mr. Belasco has announced that he feels himself complimented by the designation. Griffith is a producer, a director of productions.

It is with some satisfaction therefore that The Times Photoplay Edi-tor has obtained the following inter-view with Mr. Griffith on the way pictures should be produced. This is the first time he has ever consented to make a statement for publication. As he has given every phono of his As he has given every phase of his work the closest study, and is the inventor of several devices and methods for securing better projection, as well as remarkable effects in photographing the plays originally, his word can be regarded as au-Projection of motion pictures is a

"Frojection of motion pictures is a fine art," declared David W. Grif-fith. "The tempo at which a mo-tion picture is run is as important as it is in the playing for a stage as it is in the playing for a stage play. A matter of five minutes slower or faster for the entire picture might not affect it perceptably one way or the other, but if an entire picture of five reels should be strung out for ten or fifteen minutes overtime it would be absolutely ruined. I would advise a rehearsal of it ten or fifteen times with music until it is absolutely correct. Often the exhibitor wants to lengthen a show so that he may not have to put another picture on, with the result that he absolutely ruins the picture and succeeds only in dragging that he absolutely ruins the pic-ture and succeeds only in dragging the audience out and keeps them out of the theaters for good. The picture is timed in taking, so that it works up toward the latter part very in the same manner climax worked up in a dramatic

play.

"I should think it would be a good idea for the man in charge of the exhibition of pictures which require care to know enough about running a projection machine to be able to put on a show himself. In many instances thousands of dollars have been sent for thesters for have been spent for theaters, for the production of moving pictures and for the exhibition of moving and for the exhibition of moving pictures, which were absolutely wasted. The location of the theaters has been blamed when the real fault lay in the projection of the pictures, dim lights, or any of the many seemingly trivial things that make it so easy to spoil a picture. I have seen pictures absolutely dead in one place that went big in another; not in any way on account of a difference in the audience, but purely and simply because they were shown with a good, clear light, the right tempo, and correct focus.

"I am emphasizing this fact in particular for the many theatrical people getting into the motion picpeople getting into the motion pic-ture business may not get sight of this important item until it is too late. Most of the theaters in New York city, for instance, are guilty of York city, for instance, are guilty of very bad projection on account of the long throw and insufficiency of light, the uptown houses, as a rule, giving a much better performance."

This statement by Mr. Griffith is the first time that a practical producer of motion pictures has expressed himself on projection as a fine art. That he has the right idea will not be doubted when instances are remembered of pictures that should have been shown at a fast tempo which were killed by being fragged out and pictures which which should have been stately and dignified being killed by the operator. which should have been state;
dignified being killed by the operator
"racing" the projection machine.
G. M.

The Memories That Haunt. (Vitagraph.) Featuring Rose Tapley and Earl Williams.

EEPLY absorbed in his work. James Moran, the author, though affectionate and considerate, will not allow his beautiful wife, Isobel, to interfere with his hours of work. Loving life and pleasure, she cannot understand

Moran goes to another city to confer with his publishers, and while he is away. Isobel puts into execution a plan she has long contemplated. She writes to her husband that though she admires him, she loves life, pleasure and sunshine and she is gohastens home and enters the house, which he finds deserted. Unable to stand the loneliness of the place, he sails for a foreign country. sails for a foreign country.

Out at sea, the steamer is wrecked and Moran jumps into the sea and gains a piece of wreckage to which ie clings. Washed ashore on a light he clings. Washed ashore on a light-house isle. Moran finds new friends in the light-house keeper and his wife and their little grandchild. He feels keenly his failure to have made his wife happy, and tortured by memories, he writes his great work, in solitude and calls it "THE MEMORIES THAT HAUNT." The MEMORIES THAT HAUNT." The work is published as the work of an unknown author and it scores a tremendous success. It is commented on as very like the work of Moran, though deeper.

Isobel, reading it, feels that only her husband could have written the book and finally visits the lighthouse.

PHOTOPLAYS AND **PHOTOPLA YERS**



Director In Chief of the Mutual Film Corporation.

island. Here she induces the keeper to let her see the writer's room. She to let her see the writer's room. She can find no clue to the writer's identity. Moran returns to his friends on the island and is told in jest that "There is one of them tourists up there now." Amused, he goes up to take a peep at her, only to come face to face with his wife. Their reconciliation is complete: they unreconciliation is complete; they un lerstand each other now.

An Hour Before Dawn (Famous Players.) A Sequel to "Chelsea 7750."

ROF. WALLACE, a scientific authority, strenuously objects to his son Richard's romance with Violet Dane, a chorus girl. Prof. Wallace tells the girl that unless she abandons his son, he will completely disinherit him. That night the servant overhears an altercation between father and son, and the next day the professor is found dead. Kate Kirby, the girl de-tective, is engaged. Miss Kirby finds a carbon sheet impression on which is a letter from the professor to Violet, asking her to call, as he wishes "to settle." Blood stains are discov-ered leading to the observatory, where other disclosures prove the where other disclosures prove the professor was shot. A notebook found in the professor's pocket indicates that he had been engaged on an experiment until an hour before dawn, which stamps the time of his death. The son is arrested on the strength of motive. Miss Kirby becomes intimate with Violet in an effort to gain her confidence. The son is subjected to a grueling third degree, and collapses under the ordeal. These facts are graphically told in the evening paper, which Miss Kirby reads in an intensely dramatic manner to Violet in the hope that she will admit her guilt. Later she is absolutely mystified when she receives a telegram advising her that crives a telegram advising her that Violet confessed to the murder. The boy is released in Violet's presence. It is the first time that the two have It is the first time that the two have met since the professor's death. When the boy hears the confession he recoils in horror, renouncing Vio-let, who, with stoic fortitude, aban-dons herself to her fate. Miss Kirby re-examines the effects of the de-ceased professor, and discovers a note referring to the perfection of a wonderful invention an hour before dawn. A gleam of new hope en-ters the mystery, she enlists the indawn. A gleam of new hope en-ters the mystery, she enlists the in-terest of her father, a paralyzed de-tective introduced in "Chelsea 7739," and they discover that the professor was killed by a terrific explosive force (technically known as infra-red ray), the discovery of which by Signor Ulivii, an Italian engineer, has so lately startled the scientific world.

To Make Pictures at Bottom of the Ocean

Carl Gregory, of the Thanhouser forces, sailed April 4, aboard the Ward liner Vigilance for the Bahamas to make an under-water scene, which will be one of the thrills in "The Million Dollar Mystery," the serial photoplay now in preparation at New Rochelle by Harold MacGrath and Lloyd F. Lanergan. It is expected that this under-water scene will prove sensational. Mr. Gregory is equipped with tional. Mr. Gregory is equipped with the most improved apparatus, and, by means of a well in the center of a barge, will be enabled to lower himself in an especially constructed steel cham-ber to a depth of 1,000 feet.

Lets Matinee Crowd Wait.

Evelyn Thaw, while in Los Angeles recently, went to see "The Great Leap, Mutual feature, in which Robert Harron and Mae Marsh are starred. Miss Thaw had heard of the fifty-foot leap over the crest of a cliff at Au Sable canon, which nearly cost Miss Marsh's life. Miss Thaw was accompanied to the theater by Mae Marsh herself. She attempted to see the whole feature film before her matinee time, but the best part of the picture was yet to be shown when the clock's hands crawled around to 2 o'clock. to 2 o'clock. "Won't you be late for your performance?" Miss Marsh asked. "Oh, let the show wait," said Evelyn. "T'm too interested in this picture." And it waited.

Mace Leaves Mutual. Fred Mace has left the Mutual and has taken over the old Majestic Studio for the manufacture of Fred Mace features. Three directors and a strong company of players are included in the forces. Multiple reel dramatic photoplays and two comedies weekly will be the program.

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Behind the Screen

"The Blue Mouse," with Madge Lessing featured, will be released shortly by the Pe Luxe Attractions

Victor Potel found the janitor using a new kind of duster in the Essanay offices at Niles City, Cal., recently, and on examining it found it to be an \$85 algrette which one of the members of the chorus of "The Candy Shop" company lost in the Essanay plant when that company visited the place to take part in a picture recently.

A letter addressed to "John Bruce, Picture Player, Los Angeles," was delivered without question to Tom Santschi, the popular Selig player, who plays the part of Bruce in the "Kathlyn" film.

Francelia Billington has a difficult Francella Billington has a difficult part in a new Majestic play. She is supposed to take the part of a minister's wife, and to show the lines and wrinkles of thirty-five years in the last part of the picture—but perhaps there are people who think thirty-five years are not enough to bring lines and wrinkles!

Harriett Ross, who was in the original cast of "Joseph and His Brethren," plays an important part in the Cavalleri-Muratore production of "Manon Lescaut." This is Miss Hoss' debut in moving pictures.

Vaudeville has been making sev-eral vain offers to John Bunny, Mary Charleson, and James Morrison, in an endeavor to have these Vitagraph motion picture stars present in vaudeville the silent drama, "The Honeymooners," which they are now presenting at the Vitagraph Theater. Carlyle Blackwell is filling a spe-

cial engagement with the Famous Players Film Company,

Muriel Ostriche, now with the Princess Grand, has just celebrated her eighteenth birthday. Lloyd Lo-nergan is writing a feature dancing picture for Miss Ostriche, in which she will exhibit the many prizes she

George A. Holt, of the Western Vitagraph forces, has been presented with an eight-and-a-half-pound boy, who is to be called after his father.

Hard luck gave William Marston, Vitagraph director, a slap recently. At his busiest moment a horse ran away, plunging among his players and hurting two of his extra women.

A coming Keystone two-part comedy. "Mabel at the Wheel," is one of the funniest offerings for a long time. The action centers about the recent Grand Prix road race at Santa Mon-ica, Cal. Mabel Normand, Charles Chaplin, Harry McCoy, and Mack Sennett are in the cast.

Edison Folk in Bermuda.

of Edison players have sailed for Bermuda. Several weeks are to be spent on the island making productions requiring the unusually beautiful scenery found in Bermuda. Among those in the party are Ben Wilson, May Abbey, Mr. and Mrs. Bechtel, and John Sturgeon. This is the third season that the Edison players have been sent to Bermuda.

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WHAT THEY'RE SHOW-ING IN WASHINGTON.

TODAY. "Odo, or the Mystery of the White

streets. "The Mystery of the Thoroughbred," the Olympic, 1431 You street.

between F and G streets. "The Cherry Pickers," the Pickwick, 911 Pennsylvania avenue. "The Treachery of Broncho Billy's Pal," the Palace, Ninth near

Pennsylvania avenue. "Judith of Bethulia," the Orpheum, Fourth and Massachusetts avenue northeast.

orite, First and H streets northwest. "Like Father Like Son." the Maryland, 616 Ninth street.

"The Cabaret Dancer," the Fav-

TOMORROW. "Memories That Haunt," Olympic, 1431 You street. Oda, or the Mystery of the White

Rose," Crandall's, Ninth and E Laura Sawyer in "An Hour Before Dawn," the Virginia, Ninth between F and G streets.

"He Never Knew," the Pickwick 911 Pennsylvania avenue. "The Root of Evil." the Palace Ninth street near Pennsylvania av-

"Our Mutual Girl," Chapter xii, the Maryland, 616 Ninth street. "Above the Law," the Favorite, First and H streets northwest.

* Wise Words *

Earnestness commands the respect of mankind.—John Hall. All human power is a compound of time and patience.—Balzac. Men have sight; women insight.-Vic-

If you would have the nuptial union ast, let virtue be the bond that ties it The showy lives its little hour; the true o aftertimes bears raptures ever new .-

Honor to those whose words and deeds hus help us in our daily needs.—Long-

In every age there are a few men who hold the opinions of another age, past or future.—Charles Reade.

With the Bark On

Time brings changes. Coal will be heaper next summer.

It is a crime to conceal a crime, espe cially when it is not entirely concealed. "Thunder," remarked the nailkeg philsopher, "is one weather report that is always believed.

Money will not make the automobile

go. That requires skill and luck. The prophet might have more honor

Every dog has his day, but it does not come among the dog days.

A chain may be no stronger than its weakest link, but sometimes the strain does not come on the weak spot.

Rose," Crandall's. Ninth and E Laura Sawyer in "An Hour Before Dawn," the Virginia, Ninth

By ANNIE LAURIE.

OOR little Betty Brown Eyes

And it is an important thing, too. Find out how old your mother was when she first began to go out with your father; tell her you are not feather-headed or feolish, you're just simple, natural girl; tell her you will de whatever she thinks right, but ask her what it is she thinks you ought to do. Talk the whole matter plainly over with her just as you have with me. Don't say one word you will be sorry for afterward, no matter what she says. Goethe.

He that cannot forgive others breaks the bridge over which he himself must pass.—Herbert.

The essence of knowledge is, having it, to apply it; fiot having it, to confess your ignorance.—Confucius.

One day at a time! It's a wholesome rhyme; a good one to live by, a day at a time.—H. H. Jackson.

The two most engaging powers of an author are, to make new things familiar and familiar things new.—Johnson.

Honor to those whose words and deeds

Honor to those whose words and deeds

Honor to those whose words and deeds

To afterward, no matter what she says.

Ask your father what it is he has against the young man who wants to come and see you; see if you can't get your mother to invite him to a plain little supper some evening. Maybe when your father sees that he is no desperate villain coming to carry you off, willy-nilly, but just a good-natured young fellow who happens to like, he'll be different about it. If this falls, go to some one of your mother's friends and ket her to intercede for you.

Cheer up, Betty Brown Eyes, everyand get her to intercede for you Cheer up, Betty Brown Eyes,



Dear Annie Laurie:

Like any other natural girl of nine-teen, I like to have a good time, but my parents are strict Scotch people, and won't let me go out much. There is a young man who asks me to go to nickel shows and to call on me in the evening, but my father won't even let him come to the house. I am a good girl at home and do all the work, so I think I should be allowed to go out some. What do you think? BETTY BROWN EYES.

what a lot of trouble you're in. to be sure. Just now it seems to you the most important thing in Conceit may puff a man up, but can the world to "have a beau" and to "go

> thing will come right for you, not by and by, but near and by.

Dear M. D. P. B.: Dear M. D. P. B.:

There is an old saying that any woman can get any man she wants, but that is one of those rules that is proved by its many exceptions. Nothing disgusts a man more than to realize that a woman is "after him." and for a woman to do the wooing without his realizing it requires more experience, knowledge of the world, and cleverness than is usual with a girl of eighteen. Besides, there are some things that are too valuable to sacrifice, even for the love of a man you care for. Your self-respect is one of them. Since he has made it evident that he does not like you nor want you to like him, there always believed."

It is easy to answer questions when it is not required that the answers should be correct.

It is easy to answer questions when out of your mind and forget him as quickly as possible. At your age that won't be very difficult. It isn't as if you were trembling on the verge of old you were trembling on the verge of old maidenhood and had to make a last stab to catch a man. You'll probably have a dozen beaux before you find the man who really suits you, and will soon forget all about the one who had such very bad taste. Copy't, 1914, Newspaper Feature Service, Inc.



Appearance of Your Hair.

color, if it is thick and glossy, you are accounted young.

positively restores natural color to grey or faded hair. It cleanses the scalp enlivens the hair follicles and produces an abundant, beautiful growth. Results are guaranteed. Your dealer will refund the purchase price if you are not satisfied. 50c and 51 at all good drugglets. For sample send 10c and dealer's name to Philo Hay Specialties Co., Newark, N. J

Magdalene, An Easter Lesson

TUST as fundamental to the human heart as is the lesson of the immortality of the soul is that found in the figure of the Magdalene at the tomb of the risen Christ-the lesson that the good in the human heart is also immortal, declares Kate Waller Barrett in commenting today on the failure of Easter sermons to impress or even hint at this great vital truth.

In the growth of the lilies, the parable drawn by the Christ, Mrs. Barrett finds a new lesson that teaches the potency of love and an understanding sympathy to draw forth the sweet fragrance of the flower of humility. Significant of Christ's attitude to the unfortunate is his choice of the Magdalene first of all to bear the message of his triumph over death to the disheartened and discouraged, she says.

By KATE WALLER BARRETT.

The hope of immortality is inherent in the human heart. The thought of the perpetuity of the race or of brain or heart in children does not satisfy the yearning for something more personal. The teachings of the Easter season, with the risen Saviour, answers this universal appeal with a proimse of fulfillment

But there is another lesson taught by the Easter season that is just as fundamental and which we are prone to overlook: there is another figure besides that of the Christ's, in the foreground of the Easter picture, and which is an integral part of it. And that is the figure of the Magdalene to whom the Christ first appeared and who sent her forth to carry the message of His triumph over death to the weeping ones, who, having lost their faith in His power to fulfill His promises, disheartened and discouraged, were glad to hide themselves away.

The lesson of the immortality of good in the human heart is as vital to the happiness of the world as the immortality of the soul. And this is the lesson that the story of the redeemed Magdalene tells.

I have listened to hundreds of Easter sermons, and have never heard but a passing sentence given to the Easter story of the Magdalene. I looked in vain for some reference to this central figure, in all the advertised subjects for yesterday's sermons. But none seemed even to hint at this great central truth of the Easter season.

It is not that I wish to drag the Magdalene into every discussion, or to focus attention upon her unhappy figure But the whole of Christ's life and teachings centers around the fact that GOOD IN THE HUMAN HEART IS IMMORTAL, and is only waiting for the right touch to bring it into life and fruition.

How He Showed the Good.

That the Magdalene should have been used by Him to teach this truth was because the people of His day. like those of the present era, were under the accumulation of such sin, than anywhere else.

Christ showed the good in one Pharisee, but in many Magdalenes! This is the lesson the Easter lilles

illustrate, with such power, in sweetness and purity and which makes us realize, in all its fullness, what Christ meant when He said: "Consider the lilies, how they

"Consider the lilies, how they grow."
Did you ever grow lilies? If so, you know that the conditions which surround the growing of lilies are more disagreeable than of any other flower. Many flowers love nice clean sand and loam, dry and fine, which is not disagreeable to handle. But a lily plant revels in muck and its home is in the sickly marsh. When you get through planting lily bulbs you feel and look as if you

had been working in a se/er. And there the liles would remain if it were not for the warmth and the light of the sun and their desire to reach the light that is beckoning to them. It is the call to beauty and sweetness that the sun sends which awakens in the bulb the latent force that has been lying dormant. No Taint On the Lily. "Consider the lilles how they grow," and we will learn a lesson as to the method of making purity

and sweetness in the human heart, spring into existence. If the lily were hid away in the dark and if the sun should deny to it the power that lies in his rays, the lily would still remain a useless ugly lump and after a short time would

lump and after a short time would become even more loathsome and useless and its power to develop or grow would be lost.

And so it was with the heart of the Magdalene, All the sweetness and goodness hidden there, unrecognizable and unknown, and each day becoming less likely to develop into anything that was worth while. But when the light of the Son of Righteousness fell into the dark and loathsome pit, immediately there was a stirring of the murkey waters, a stirring that was but key waters, a stirring that was but the beginning of the clearing which was to follow. Sympathy and an understanding of the needs and an understanding of the needs and aspiration, a comradeship, a community of interest, these were the sunrays and the heavenly breezes that awoke in the heart of the girl, the desire to blossom into purity and sweetness and to bear fruit of the earnest endeavor of atonement

There is no taint left upon the lly by its long sleep in the muck and mire. It absorbed from it only the elements that would lend themselves to its perfect beauty and fragrance and so it is with the human heart that has truly left behind it the things of the earth. All that remains is the memory of past shortcomings to keep the heart tender and sympathetic and to make it breathe forth the sweet fragrance of the flower of humility.

Why At His Tomb?

Did you ever stop to think why the Magdalene was waiting at the empty tomb that Easter morning? You might expect that Christ's mother, who loved him so truly, or his disciples who had followed him have been there. The answer is found in the fact that they had other interests in life that were not entirely wrapped up in the Christ. They had other friends with whom they could spend the days in sad repinings, or discussing the events of the last solemn days. But the Magdalene had no one else to whom she ctuld go. Aithough she had been received by Christ, we can well imagine that the sentiment was then as it is today, and that no door was opened to her; even her sorrow at the death of the Christ might be misunderstood and criticised. Mary, the mother would have the deep sympathy of all who were cognizant of the circumstances; but the Magdalene, what right had she to sorrow? And so she wandered away to the repulcher where all that remainded of her only friend lay. Somehow she felt that he would understand, and, aithough she might have had but a cloudy lies of his divinity and of the depth of his teachings, there was something in the very presence of the cold, still body that comforted her. Such is the potency of love and an understanding sympathy.

A Forcible Example.

A Forcible Example.

I had these thoughts brought forcibly to my mind when I went to a telegram telling me that Mr. Crit-tenton, the founder of the Florence tenton, the founder of the Florence Crittenton Homes was dead. When I reached the hotel where he had been staying, previous to his death, the clerk told me that there was a young woman waiting to see me. As soon as she met me she asked if she might have a permit to go to the undertaker's shop where Mr. Crittenton had been taken until burial, and see the body. I told her that she might, but added that the funeral would be the next afternoon and that the coffin would be opened at the church so that his many

at the church so that his many friends in San Franc'sco might have the opportunity of seeing him once more. She said: "I can't stay as long as that; I must leave this afternoon—I live 300 miles away." When I asked her if she was a friend of Mr. Crittenton she told me she had never seen him but once and that was when he came to talk and pray with the girls in a disreputable place where she was and that, when he left the house, she had followed him to the door and told him that she wanted to lead a different life.

He gave her some money and told her to be a good girl, and that God would raise up friends for her somehow. She said she left the house that day, and for more than three years she had been faithful to her promise made that day. She had never written to Mr. Crittenton or told him of her place of residence, fearing that he might think she wanted money from him. "But," she a'ded, "now that he is dead and knows all things, I want to look into his face once more. He knows now that I have been faithful te my promise."

now that I have been faithful to my promise."

Without meaning to compare Mr. Crittenton to the Christ, except as he reflected the teachings of Christ, the scene of that first Easter morn-ing came to my mind and I felt that here was an example of just the same sort of instinct that led the Maxdalene to seek the tomb of the Christ. Christ. "Consider the Illies how they

Children's Savings.

Fond Mother-My dear, are you feelng any better? Dolly-I don't know, mamma. Is the felly all gone? Fond Mother-Yes, dear.

to get up now. Aunt Dorothy-How many Commandments are there. Johnny?

Dolly-Well, I think I am well enough

Johnny (glibly)-Ten.

Aunt Dorothy-And now, suppose you'
were to break one of them?

Johnny (tentatively)-Then there'd be

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MOVING PICTURES

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